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Vol. 78, no. 32



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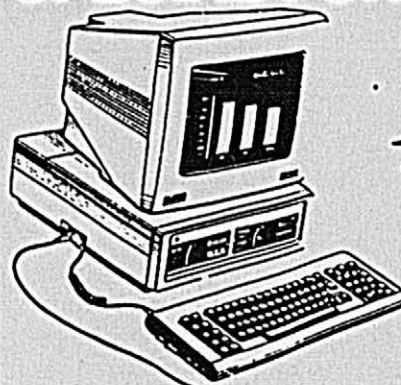
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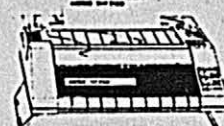
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ARTS and SCIENCE UNDERGRADUATE STUDENTS



VERIFICATION PERIOD

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More than just nose plugs

by Julia Loktev

Underwater what?! Basket-weaving? No! No! It's underwater modern dance—and no it is not a joke pastime akin to dehydrated pickle sculpture, it is a serious and exciting new art form. For the yet uninitiated (and for the true aficionados), H₂O, a Montréal dance company that has been instrumental in developing this amalgam of sport and dance, will be presenting its video OMO accompanied by the music of Brent Holland this Monday in a concert of Concordia electroacoustic composers. The performance is part of a series of electroacoustic inter-university exchanges taking place at McGill.

Underwater modern dance was first explored four years ago by the French choreographer Daniel Larrieu in live performances and in a video entitled "Waterproof". Larrieu dunked modern dance into the water but did not push further to develop a unique new form of dance designed specifically for the pool.

This task has been assumed by H₂O Company of Subaquatic Dance. Founded in 1984 by Marie Gauthier, Daniel

Godbout and Celine Lafrenière, the dance troupe has created a brand new form of artistic expression, one that springs from sport and dance then dives into an entirely new dimension.

Not to worry, subaquatic dance is not a pretentious euphemism for synchronized swimming. Lafrenière, who had worked in synchronized swimming for eight years, explains that while synchronized swimmers "want to go really high, to go out of the water," H₂O performs under the surface. "We don't want to fight the water. We don't want to go out." With the aid of video technology, the spectator of subaquatic dancing observes the dance from within the pool, not from the bleachers. H₂O also takes advantage of costumes, theatrical props, and lighting to enhance the performance. (Synchronized swimmers only get caps and nose-plugs).

In addition to her background in synchronized swimming, Lafrenière has a baccalauréat in contemporary dance. Marie Fauthier and Daniel Godbout are both physical educators with a background in aquatic yoga, as well as dance. When the three formed H₂O

four years ago, they began with improvisation and contact dance. "We tried to put our experiences of water and dance together," said Lafrenière.

Having done a couple of

work-in-progress videos, the group produced a polished fifteen minute video, OMO, in 1987. Directed by Yves Langlois and scored by Brent Holland, the video is a magical, oeneric journey beginning with the dancers in diamond-shaped cloth envelopes that obscure the human body, transform it into a rhythmically pulsating sting ray, and ending with a nude scene where the dancers splash in what appears to be the bottom of the pool (think about that for a second)

The magic of OMO is dependent on the combination of Holland's electroacoustic soundtrack, Langlois's videography, and, of course, the dance itself. Lafrenière stresses that OMO was a team project. "It's all these media working together."

Holland elaborates on the critical balance between the visual and the aural aspects of the presentation. "They (the viewers) have to be conscious of the two together, not just of one or the other. But at the same time...I had to make the music strong enough to stand as a piece and not just as background music."

The balance is evident in



Donald Woods cries for freedom

by Mitu Sengupta

On September 12, 1977, Stephen Biko, the young leader of the Black Consciousness movement, was killed while in custody of the South African state security police. Biko had devoted his life to fighting apartheid, a policy directed against the country's 20 million blacks formulated by a government elected solely by its 5 million whites.

An official inquiry found no one responsible for his death. But Donald Woods, the editor of a South African newspaper called the *Daily Dispatch*, was not satisfied with this answer. A personal friend of Biko's, Woods wrote editorials protesting this murder. Soon after, he was arrested and declared a "banned" person by the South African government.

After three months of harassment by the South African police, Woods escaped to England. Since then, Woods has written three books about Biko and apartheid. Richard Attenborough (of Gandhi fame) has directed a movie, *Cry Freedom*, based on Woods's experiences.

Tomorrow Woods will speak at McGill.

Unfortunately, *Cry Freedom* fails to address the problem of apartheid satisfactorily. One critic called the film "the Brady

Bunch flees apartheid."

The film focuses on the harrowing experiences Woods's family was forced through fol-

lowing his arrest and ban from work. It's a story about the persecution of a dissenter by an oppressive, dictatorial government.

The basis of the system of apartheid is even more deplorable than the atrocities used to enforce it. Apartheid is the denial of basic civil, human and legal rights to 20 million people because of the colour of their skin. *Cry Freedom* fails to portray the difficulties that blacks face every day satisfactorily. It virtually ignores the historic struggles of black freedom movements, like the African National Congress, within South Africa.

But Woods and the film's director Richard Attenborough (of Gandhi fame) defend their film on the grounds that it is "about the friendship between two men, one Black and the other white."

In an interview with the *Christian Science Monitor*, Woods said that *Cry Freedom* was primarily made to educate whites about apartheid. He said the film was aimed "predominantly at the white Northern Hemisphere...to take strong steps such as economic sanctions, divestments, diplomatic continued on page 10

Women's films

by Les

Viewers are continually bombarded with derogatory, even degrading images of women in films. Stereotypes are preserved through blatantly sexist works such as *Five Easy Pieces* and *Animal House*, right through to the bimbo images of Molly Ringwald, space cadet. The NFB Women's Film Series is part of an effort to change all that.

The series, produced in collaboration with the National Film Board of Canada, is a selection of recent films concerning issues pertinent to women. This, however, does not mean that only women will benefit from the content—these films appeal to all and contribute to the emergence of a positive and realistic view of women. Many of the films are productions of the NFB's Studio D (celebrating its 15th anniversary this spring),

which means that they are produced and directed by Canadian women—a factor that further enhances the national flavour of the series.

Not long ago there were regular weekly screenings of women's films at the NFB's Complexe Guy-Favreau location; however, this gradually ceased for various reasons. Alper hopes that other "Houses of Culture" in Montreal will participate in future shows, as the momentum of women's films is crucial. This series at La Maison in NDG is the sole exposition for the fall, and Alper expects others to follow in the winter and spring.

Films are being shown Thursdays at 19h during October and November. Tonight features *The Impossible Takes a Little Longer* and *I'll find A Way*. *The Impossible...*, directed by Anne Henderson, is an inspira-

OMO's track record. Since it's 1987 release, the video has been in numerous international festivals of dance, music, and video. It is now, being auditioned for festivals in the US and West Germany.

Having spent the last year on administrative tasks involved in laying the groundwork for a company, H₂O has big plans for the future. Lafrenière said, "We want to do videos, photos, postcards, posters, TV shows, films...for this next year we're starting a new creative process for another video."

Although H₂O would like to do live performances, practicality leads the group to work mainly in the video format. Video is also the best format for reaching the public, one of Lafrenière's greatest concerns. "A lot of things in art could reach ordinary people, it's just a question of the opening of the environment. Many arts are closing to themselves, discussing their own art, but what about the other people?"

Holland echoes the same concern in regard to electro-magnetic music. "I worry about that as a composer, because I hear them talking, 'oh, we shouldn't do interviews. We shouldn't contact Much Music.' It's like masturbating in the basement. It makes you feel good but it doesn't really serve any purpose...well I guess it sort of does."

Lafrenière hopes that with the help of OMO, H₂O will be able to transcend the boundaries that restrict art to a select few. "We want to reach people, because it's something that could be so easily understood, just because it's under the water. It's so simple, but it's effective."

OMO will be screened as part of the Studio Exchange series at the Clara Lichstenein Recital Hall, Monday Oct. 24 at 20h, free. For more information, call 398-4552

Features writers meeting today.
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events



Jewish students' network: General programming meeting. For info: 284-5447. 19h00.
Hillel: Soviet Jewry Committee meeting. Hillel house, 3460 Stanley, 17h30.
TheatreSports: See your wildest fantasy acted out on stage in the Alley, 22h00.
Men in feminism: meeting, discussions on pornography, sexuality, rape, etc. Men and women welcome. Union 410, 20h00.
History Students' Association: History film series presents *McCabe and Mrs. Miller* with an introduction by Professor Thompson. Leacock, Political Science Students' Lounge, 19h30. FREE.
NDP McGill: Speakers Professor Jeane Wolfe and candidate Ruth Rose. 4453 de Maisonneuve O., 19h00.
Yellow Door Coffee House: Jeany and company, Adrian Clark, a night of classic entertainment and folk. Open stage after the show. 3625 Aylmer, 20h00. \$2.
McGill Student Pugwash: Dr. Keyserlingk of the McGill Centre for Medicine, Ethics and Law to speak on *Abuse of organ transplant technology*, Leacock 26, 19h30.
Women's Union: discussion "Women in the sex trade industry," Union 423, 15h30.
McGill Film Society: *Cry Freedom* UK 1987 (158 min.) Dir: Richard Attenborough. Leacock 132, 20h00.
Southern Africa Committee: Meeting for information and education. Guy Thompson, CDAS fellow, will speak. Newman Centre, 3484 Peel, 18h00.
Inter-Group Liaison: Forum meeting, all welcome. Multicultural lounge, Union 4th floor, 17h00.
Gays and Lesbians of McGill: Film night, International Students' Lounge, 19h30.

McGill International Relations Society Presents:

General Meeting

Thursday October 20th, 6 p.m.

Room 112
MacDonald Harrington Bldg.
Architecture Bldg.

Federal Election Special Issue brainstorm meeting.

All writers and brains welcome.

17h00 in Union B-03

McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY

The Arts and Science Undergraduate Society is now accepting applications for members of the following committees

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African Studies	2
Constitutional Review	2
Humanistic Studies	2
Industrial Relations	2
Middle Eastern Studies	1
Modern Languages	1
North American Studies	1
Northern Studies	1
Religious Studies	1
Canadian Studies	2
Latin American and Caribbean Studies	2

These positions are open to all Arts students

Please submit your application to the A.S.U.S. office - Leacock 319 - by October 21, 1988. The application should include your name, phone number and a maximum of 200 words about why you want the position

Leila Khalili
V.P. Administration

McGILL PROGRAMMING NETWORK PRESENTS

DONALD WOODS

Author of **BIKO** and **ASKING FOR TROUBLE**

SPEAKS AT McGILL

Friday, October 21st
7:00 p.m.
Fieldhouse Auditorium,
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APARTHEID & the TRAGEDY of SOUTH AFRICA

Another McGill Students' Society programming event.

"So sue us"

—Kate Morisset

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Daily

COMMENT

Blow away the boys' club's smokescreen

Two weeks ago a McGill student lodged a formal complaint with both the police and the university claiming she had been gang-raped at a Zeta Psi fraternity party. Since then people both on and off campus have expressed shock and disbelief. Campus fraternities have reacted as though they were being victimized.

Do they see this as a possible rape or as an embarrassment?

So many people are fearfully tongue-tied, it is clear that something has happened. The Zeta Psi Fraternity admitted as much by suspending three of its members. But this does not account for any of the some ten men whom witnesses say watched the alleged assault. Who were they?

Steve Mansfield, President of Zeta Psi, claims his fraternity as yet has no rushees and no pledges. This is false. What were the Zeta Psi rushees doing at the party that night?

The McGill Men's Rugby Football Club is attempting to deny any participation, in any party, in any crime.

The *Tribune* published an editorial on October 11 attempting to disassociate both the McGill Men's Rugby Football Club and the Zeta Psi Fraternity from "the incident", as part of their struggle to 'clear the air'.

Members of the Men's Rugby Club were present at the party. Rory Nicholson, Vice-President of the club, swears none of the members of his team watched the alleged gang rape. Is a rugby team more worried about revealing its probation infractions than singling out possible offenders?

The woman who launched an investigation clearly has more guts than any person at the Zeta Psi mixer that night. Allegedly, some ten people witnessed an assault September 22. Had any gone to the police before she did?

What is always on trial in a sexual assault case is the woman and her credibility. The *Tribune* chose not to report a claim of gross sexual assault at McGill, thus treating the "incident" as unsubstantiated rumour.

The fraternity has denounced sexual assault, and, through suspension, some of those they believe may have perpetrated one.

Could a rape, allegedly watched by some ten men, be dealt with by three suspensions?

Zeta Psi Fraternity must also suspend any members who may have stood by watching an alleged assault, pending the outcome of the investigation.

Karen Valihora

Jennifer August

To the Daily:

I am writing to congratulate Anne-Marie Perrotta on her article in the October 7 issue of the *Daily* entitled "Library Science students may lose accreditation." Having urged this story on three separate *Daily* writers I am happy that one of them finally reported on this problem.

I was notified of the planned reduction of the Library and Information Studies Library in mid-July and held a meeting with Dr. Ormsby, the Director of Libraries, on July 21st, at which time I expressed my discontent with his plans. This was followed by a meeting of the Executive of the Post-Graduate Students' Society at which a resolution was passed requesting that the planned reduction be reconsidered. A letter was sent to Dr. Ormsby informing him of this and I awaited his reply. In mid-September a 2nd copy of the letter was sent to him along with a covering letter asking him to reply. His answer was received on October and informed me that he was surprised to hear from me on this matter and that our meeting of July 21st should have satisfied me. No mention of the resolution made by the PGSS

Executive.

The students who use this library were not consulted on the reduction plans, their wishes or needs were not taken into account, and Dr. Ormsby's refusal to discuss this any further is disturbing. The reduction has not been dealt with in any substantial way by the Senate Committee on Libraries, and will be presumably presented to that committee after the fact. All students of McGill who use, have used, or may have occasion to use, some of the smaller libraries on campus, should be concerned by Dr. Ormsby's actions in this matter. Otherwise they too may find themselves facing the same problems as the students in Library and Information Studies: returning from the summer only to be told the library they depend on may soon almost disappear.

Daniel German
VP, University Affairs, PGSS
PGSS Representative, Senate
Committee on Libraries

To the Daily:

With the present calamities of the McGill library system in its attempt to install full computerization some basic services have been ignored.

Oversights which can easily be remedied preventing a lot of undue frustrations.

Last year the Reserve Desk at the Redpath Library (formally the Undergraduate) was closed Sundays, thereby allowing reserve material to be taken out on Saturday night before the Desk closed, to be returned Monday morning when the Desk opened. This extended borrowing time was legitimate since the Desk did not operate on Sundays and thus did render the material inaccessible to other students when it should have been available.

Not operating on Sundays was an inconvenience for many students and has been recognized as such, resulting in the availability of reserve material seven days a week. The students appreciate the change in hours.

What the library administration staff has failed to rectify however is the policy enabling students to borrow reserve material on Saturday night and return the material Monday morning even though the Reserve Desk is presently open on Sundays. The library administration staff has yet to fully refurbish the borrowing policy of reserve material in line with the new hours. This incomplete administration

translates into a lot of material not being available on Sundays.

Particularly it means that some students have use of reserve material, some of which is put on three hour reserve because of its very high demand, for up to 35 hours. If Monday is a holiday, as it was this week due to Thanksgiving, that amounts to approximately 60 hours! A lot of reserve material is



not available anywhere else in the McGill libraries except at the Reserve Desk. It is annoying and incomprehensible that half way into the fall semester this snag in borrowing reserve material has not been corrected accordingly. Moreover, it is an affront to the staff who service the counter and must deal with the students who are understandably angered by this gross oversight on the part of the library administration staff. Obviously the administration staff is not present when students encounter this inadequacy as one would hope the criticism from the students would have propelled them into action. Apparently it is easy to overlook these types of details when the anger resulting from the mix-ups are not dealt with directly by those who hold the authority to change them. But by no measure is it justifiable.

I do not know the bureaucratic details required to correct this administrative oversight, but I imagine that it is miniscule relative to the frustration and inconvenience it causes for both the students and the Reserve Desk staff. So what is the problem and why is it taking so long?

T. Hinz
Arts U3

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Yvonne, her knife, and her scintillating conversation
and Mother Xiao was here

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The Daily is a founding member of Canadian University Press (CUP), Presse étudiante du Québec (PEQ), Publi-peq and CampusPlus.



A

very funny woman

by Someone rather shy & her co-editor

Sheila Gostick is a very funny woman. I've never seen her, but that's what I've read. This might sound lame, but it makes a point. She's hilarious on paper... she's just gotta be good on stage.

Or does she? You can never really trust a press package, but page after page of glowing, yes, glowing reviews, photos of a variety of facial contortions and hilarious quotations must mean something.

Gostick first appeared at age 17, in a rotten-fruit parody of Anita Bryant. Since then she has spent years writing freelance for the CBC and wandering Toronto as the city's most under-worked full-time comedian.

I've heard that Gostick doesn't do impressions of the stars, but she does do "the masses" and how they/we act. She says she talks about roles.

Is Gostick a feminist or does she just like to make fun of them? She can malign everyone of any political persuasion, sometimes in multipronged attacks which cut to the ideologues' heart.

Successful collectives are a uniquely female phenomena, says Gostick, since "who else but women would fight to have less power?"

And what does a typical female comic do but "just stand there and go, 'I'm so flat, I'm so ugly'?" Not a good question, but I hear she doesn't like Joan Rivers.

She'll toss any back at you any cultural, social or political baggage you can throw at her. To quote the

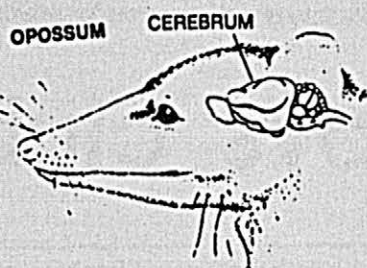
Chronicle-Herald, "She has a

tongue that cuts through the pretensions of yuppies and leftwingers alike." Snark, snark and snark some more, she'd just as soon rant about miniskirts, balls, and guys who open bottles with their teeth as pseudo-sophisticates who think they're living in New York.

"I feel so bad when I see kids with blue hair. They want something to fight bt their lives are just too nice. They've got gold ten-speed bicycles... let's ship them to England. They can rebel against mushy peas and no central heating."

She's the comic response to every subculture that has ever taken itself too seriously.

Gostick's stock of Canadiana jokes are sometimes exciting, occasionally enlightening, occasionally limp and common. "Oh yes, I'm a true Canadian, raised in the forest by a family of wild maple trees."



Preferred audience members



But there are limits to how much you can ridicule Canadians without talking about trees, beavers, snow, Bryan Adams, Toronto's phallic image (biggest in the world) and Brian Mulroney's chin. So it's okay to forgive Gostick for her stock of clichés here.

On the other hand, maybe she doesn't want anyone's forgiveness. According to NOW Magazine, Gostick likes being disliked, rejected, trod upon, insulted.

She also likes country music, a downhome rodeo motif, and her old Toronto apartment (though she can't live there anymore... but that's a different story—I read about this one too).

Well, that's all I can really say about someone who I've never met, seen, or heard about before today, but just to

show how smart I am,

here's some filler.

Have you ever wondered what it means to make a joke?

I have. You know, I think that that linguistically, 'joke' is very interesting. Not many people realize that this word is in fact multi-syllabic. The first syllable, 'jo' has traced an erratic path from its origins in the longer Old English word, 'jomasickalobe', which meant "some extremely fun", a definition which continues to baffle etymologists to this day.

The second syllable, 'ke', pronounced 'ke', comes from the latin medical expression for unidentified body parts, 'thinkkneeic', coined after the tendency of ancient Roman doctors to write off unidentified

body parts as third, fourth and fifth knees.

Modern lexicographers speculate that the two words came together some time in the 1300's when ancient Roman doctors operated on a number of incoherent Old English people. The resulting word, 'thinkkneeic'...

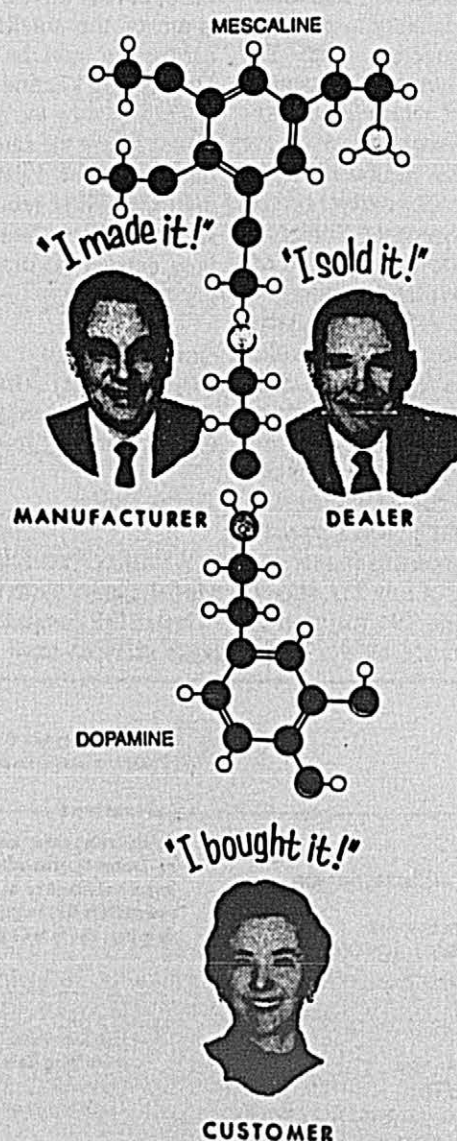
meant something like "some think extremely fun", so the theory goes, and was modified to "jokkne", meaning "something funny" when the Old English patients returned to Old England.

On a philosophical level, the meta-physical implications of jokes mustn't be overlooked. When we look inward, searching the gloomy depths of

our mind for evidence that we can think, often it is the lonely joke that serves as a beacon of spiritual guidance, leading us along the road to self-discovery.

Many a Marxist has often thrown up his or her hands in despair, and cried "Freedom this! Freedom that! The jokes of the many are so often at the expense of the few, and the jokes of the few are so often so dull!" while running-dog Capitalist pigs sneer back "A command-economy is a self-contradiction, and always will be, because it isn't funny!"

But Gostick's pretty funny. She's going to be at Poodles this Sunday at 22h, and I'm going to see her for myself. So should anyone who gets the chance.



Telling a bad joke in an unventilated area not only stinks up the place, but also can be very dangerous



The last crossing

by carl p wilson iii

In his editorial introduction to the final issue of *Rubicon*, Peter O'Brien states that he believes that the magazine "has been successful in examining, to some degree, the various definitions of the word 'Rubicon' and the phrase 'to cross the Rubicon'... It has, in its own way, followed a watery course. Like the St. Lawrence, its patron river, it has connected the internal to the external, the quixotic to the tactile." While this may sound like extravagant hornblowing for the editor of a journal to make on his own behalf, it is in fact faint praise for all that *Rubicon* has been.

Funded partially by the McGill Arts and Science Students' Undergraduate Society, *Rubicon* is suspending publication with this issue because a suitable replacement could not be found for O'Brien, the journal's founder and guiding force. This announcement was made last spring, and so this final issue has been awaited with a mixture of sadness and anticipation to see how *Rubicon* might top itself.

As is pointed out by the index that appears at the back of this one, *Rubicon*'s ten issues have included interviews with authors as diverse as Mavis Gallant, Leon Rooke, Margaret Atwood, Erin Mouré and Christopher Dewdney (gathered together in O'Brien's collection *So To Speak* last spring), fiction by Gail Scott and Kenneth Dyba and others, and poetry from most of the major poets in Canada—amongst them Dewdney, Bill Bissett, Roo Borson, Mouré, bp Nichol, Robert Bringham, Mary diMichele and Peter Van Toorn.

Perhaps more importantly, it has always been committed to contributions from young and unpublished talents, to the Montréal literary community, and to the concept of publishing artwork that explores the interstice between text and image, which O'Brien believes is too often disregarded. It has consistently been visually and intellectually among the most vigorous of Canadian literary magazines, and a fine (almost to the point of falsehood) representative of McGill to the rest of the country.

All of those traditions are continued and realized in this last issue, which is actually a double-issue (counting for subscribers as numbers ten and

eleven) and weighs in at a healthy (even 'hefty') 435 pages. It includes eight artistic portfolios—more than in any issue yet—six pieces of short fiction, a feature on nine new Scottish poets, three critical essays, the works of twelve Canadian poets and about seventy pages' worth of book reviews. It is a wordy behemoth, a crowded confabulation, a veritable lodestone of literary wealth—supply your own long-winded superlatives, but it's definitely pretty big.

One break with *Rubicon* tradition in this case is the quality of the fiction. Generally, the fiction in the journal has been weak in comparison to the rest of the contents, but this issue features a rack of well-wrought tales to wave goodbye.

'Tales' is the operative word here, as many of the stories seem to derive their structure and tone from folklore, legend and tall-tale tradition. First and foremost amongst these is Izaak Mansk's "The True Story of Hansel and Gretel," which retells the old Brothers Grimm fable with an ironic modern sensibility, a feminist slant (the men in the story are pathetic), and a grotesque sense of humour. The most pleasing features of the story, aside from its frequent sarcastic asides, are the descriptive passages that show Hansel cheerfully fattening himself up for the witch's consumption, a process that finally leaves him obese and able to travel only via a wheelchair with a large feeding tray. Everyone ends up happy as usual, although the definition of happiness being applied here might not be status quo (the current terms of happiness being, in

Mulroney's gilded words, "Jobs jobs jobs").

In much the same spirit comes the story "The Maid," by Brenda Riches. This one retains the 'fractured fairy tale' spirit of the last, but jumps on the *Wings of Desire*, *Baghdad Café* bandwagon by portraying a fallen angel who is tended upon by an earthly, earthy alcoholic maid. In the end, the angel finds love with a rag-picker and the maid is left once again alone with her champagne. The characters in this story have an almost irritating, but generally amusing tendency, to speak in aphorisms like "Snags are God's afterthoughts" and "Recipes are the checklist of the hesitant, the straightjackets of the certified and the ladders of the wingless." My favourite amongst these was "Bed is the proper place for every pursuit." But Riches' story is enchanting, almost too short for the number of possibilities its subject and style offer.

By contrast, the always-ponderous Hugh Hood offers "Third Time Unlucky," which is definitely too long for a one-joke story that really doesn't rise to any insights worthy of Hood's inflated reputation. The rest of the fiction is at a consistently

high level of characterization, writing and emotion, although none of it really touches the two fables.

The essays are finely done, thoughtful pieces—one on Peter Dale Scott's book-length poem "Terror," one on Michael Ondaatje's most recent novel *In the Skin of a Lion*, and another on propaganda, cricket, war, and language. Mark Kingwell's "Language, Rules and the Greatest Game," while thought-provoking, really says nothing new about language. The other two are quite worthwhile, particularly Barbara Leckie's on Ondaatje, which offers one of few notable discussions on the author's novelistic architecture.

Amongst the book reviews, Erin Mouré's poem-like pronouncements on Nicole Brossard's *Lovers* and its recent translation by Barbara Godard stand out immediately. But like many of Brossard's admirers she spends too much time on extravagant praise and lesbian solidarity and almost no time on reasoned analysis. Clea Notar falls into that trap in her interview with Brossard (which has already appeared in *So to Speak*), but her review of Montréal writer Gail Scott's novel *Heroine* manages to avoid it while still declaring the book "revolutionary." And Stan Fogel does a long-overdue savaging of *The Closing of the American Mind* by American closed-minded bore Allan Bloom, although he is injudicious in dragging Canadians Robertson Davies and cultural critic B.W. Powe down into the muck with Bloom.

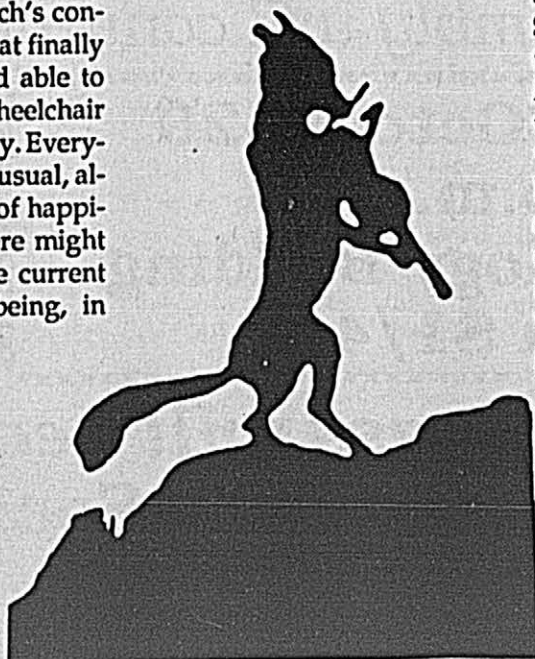
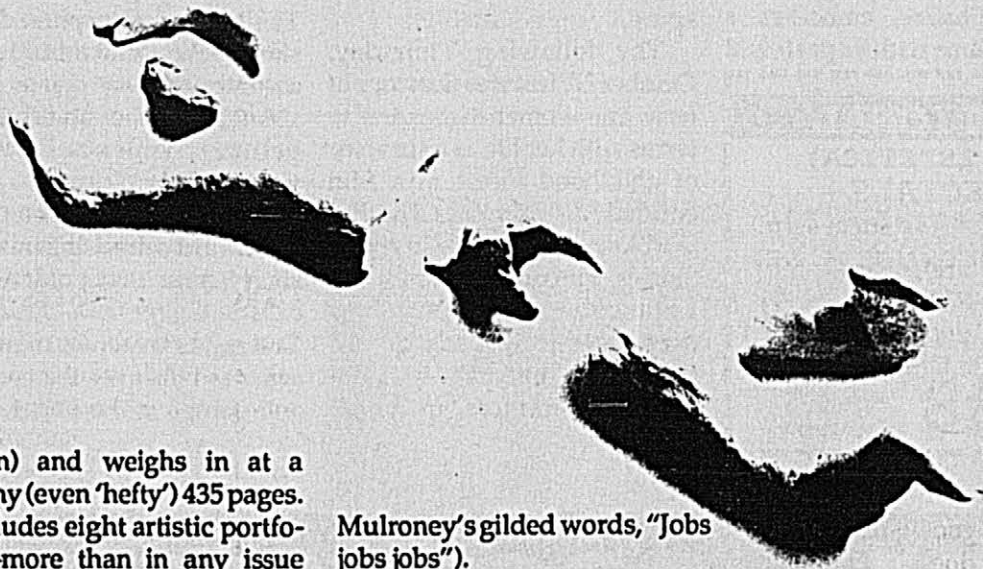
Almost all of the art in *Rubi-*

con Ten is absolutely stunning. Sometimes, especially in Barbara Steinman's "which vision think, myth," it goes to the line in postmodern self-satisfaction. But Ann Hamilton's "Dissections," Pierre Dorion's drawings, Marcel Lemyre's "Small Ceramic Works," and especially Tom Sherman's "Serial Analogies" more than make up for this. Sherman achieves a word-image wedding comparable to the best of concrete poetry with this series of analogous shapes and letter-configurations. Hopefully, O'Brien's ability to select artwork that truly complements the mandate of his magazine will exert a positive influence on future editorial magnates.

Now we get to the heart of *Rubicon*, its poetry. This issue features a special section on New Scottish Poetry, and the work therein is very Scottish, solid and exciting. With the exception of Valerie Gillies, each of the poets is a strong individual voice which deserves exposure on this continent. This collection serves almost as a complement to *The Map-Makers Colours*, a collection of Northern Irish poets published last spring by Nu-Age Press at Concordia. Among the Scots, the work of Tom Pow was especially fine-tuned. His lyric voice intertwines with a historical awareness that makes his poems illuminating and memorable.

The Canadian poets in the last *Rubicon* come from a wide variety of sensibilities, but generally share a common maturity and talent. John Steffler's poems do not really measure up to the rest, but Erin Mouré's "Executive Suite" is one of her most interesting productions to date. Another suite from another Québec writer, Henry Beissel, more than maintains what we have come to expect from him. This might even be called a 'representative' collection of Canadian poems.

Rubicon will be sorely missed. No other Canadian journal has melded personality with sobriety so well in recent years, and it is only to be hoped that O'Brien is right to say that someone will pick up where he has left off. In the meantime, we shall mourn the magazine and look gratefully to the five years of quality that this edition rounds off with a flourish.



...the NFB's answer to Molly Ringwald and Animal House

continued from page 3

tional movie that focuses on the work and personal lives of five disabled women. It emphasizes their potential to lead full productive lives, and informs the

able-bodied of the support systems these people need in order to do so.

I'll Find a Way, directed by Beverly Shaffer, embodies a similar theme with its portrayal

of a nine-year old girl who has Spinabifida, which has caused a lack of sensation from her knees down but has not hindered her spirit.

The following Thursday, October 27, features the story of how one woman has come to terms with her life as a survivor of childhood incest in a film entitled *To A Safer Place*. The film is a biographical piece in which Shirley Furcotte discloses her victimization and displays how deep psychic wounds can be healed. The intention is to encourage survivors to break

through the silence and betrayal, and finally to recover and develop a sense of self-worth and dignity as she has. The story also inspires discussion on the social attitudes and assumptions that create a conspiracy of silence and thus perpetuate violence towards women and children.

November 19 you can catch an award-winning animated short about two golden-agers called *George and Rosemary*. George is a man who maintains ardent vigils over the comings and goings of the object of his

desire who lives across the street, while indulging in lavish romantic fantasies about their relationship and imagining different ways to approach her. An upbeat romantic comedy which sounds frighteningly close to my own predicament, *George and Rosemary* smashes stereotypes and proves that passion is not exclusively for the young.

Also that evening is a compelling drama about a woman torn between tradition and a sense of self-worth called *Change of Heart*.

The final evening of this series concludes with two films: *What people Are calling PMS* explores the confusion and negativity surrounding the subject of premenstrual syndrome changes, and *Is It Hot In Here?* is an absorbing documentary about menopause—one of the most universal yet least understood of women's experiences. It is also a film that expresses dismay toward the traditional images of and attitudes toward menopausal women which perpetuate their difficulties in contemporary society.

The series is not for females only. In fact, I'd recommend that all men who claim they don't understand modern women attend and learn. And remember, this is entertainment as well as politically correct Canadian material—what more could a well-informed university student ask for?

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Slightly sloppy Salaami sandwich

by Sasha Appleton

Salaam Bombay could have been a uniquely remarkable film—it contains all the ingredients necessary to tell a powerful story. But director Mira Nair, almost magically, given the magnitude of potentials at her disposal, manages to ignore these ingredients in favour of that same old poverty-and-loss-of-innocence formula which has been irritating us for too long now.

Despite this, Salaam Bombay remains a film to be seen simply on the merit of its occasional moments of impact.

The primary plot-line (amongst several) is not terribly original, though that by itself is not necessarily a short-coming. It concerns the story of Krishna (Sharig Syed) a ten year old village boy who is not allowed to go back home until he makes 500 rupees in return for a bicycle he once deliberately set fire to. The circus troupe which he joins in order to make that money abandons him, leaving him behind with three tins of canned food and just enough money to take him to the nearest city—Bombay.

There, the plot suddenly succumbs to unexpectedly epic tendencies. Krishna becomes a chaipu, "a deliverer of tea and bread" at the service of a lower-class whorehouse. Filled with aging prostitutes and broke customers, Brothel 109 suddenly becomes lively again with the arrival of a young, virgin prostitute, Solassal or Sweet Sixteen (Chandra Sharma).

Dressed appropriately in innocent pink (which turns to blood-red as she becomes a content professional), Solassal also marks the film's most significant set-back: an overwhelming population of sub-characters involved in loosely-related subplots which deny the film a much desired clarity and focus.

Another one of these sub-characters is Chillum (Raghubir Yadav), an older dope addict who began his life in Bombay much the same way that Krishna has, as an abandoned boy forced to face and survive the world alone.

With these three characters on one hand, and the family affairs of Baba the brothel owner on the other, the basic

foundations of the drama are created. Added to this is a seasoned touch of brothel domesticism and an Oliver Twist rehash at a children's rehabilitation centre.

It is sad to witness how such a firm grip on realism disinte-

grates into weak arrays of sentimentality in Salaam Bombay. Director Mira Nair is an accomplished documentary filmmaker and it is surprising to see that despite such a background, and despite the fact that the majority of the highly successful

cast are in fact putting their own lives on the screen (the street kids are street kids, the brothel extras are prostitutes) Nair cannot resist the temptation to deploy the conventionalities of a 'street-kid movie.' Hence, characters are never fully developed, plots are never quite wrapped up and the audience is only occasionally touched. (That is, within the story. The film does actually attempt to act as a vehicle to aid Bombay street children through donation boxes set up in the theatres where it plays.)

The flawed nature of the character development, however, does not at all extend itself to other aspects of Salaam Bombay. The use of the soundtrack is highly effective (note the train brakes during Chillum's suicide attempt and the cricket-match voice-over toward the end), the cinematography is by far better than any in recent memory, and the actors are constantly wary of the heart-bleeding, tearful, violin-and-roses effect.

Too bad the synthesis of all this falls short of being the unique, remarkable film it potentially was.



Bivouac: a franglais intro to Québec cafés

by Derek Webster

As a general guideline, manic depressive nymphomaniacs, violent, cynical alcoholics and lying, overweight simpletons should not be used very often when writing a play. Yet Louise Arsenault's *Bivouac* manages to mold them to good effect.

Playing at the homey, 40-seat Elysée (35 Milton O.), *Bivouac* is a Canadian play which, in truly

bilingual form, mixes French and English to produce some of the 'classic' Franglais of Québec in the 1980s.

Imago theatre (headed by *Bivouac* director André Hausmann) is the performing group, its founding idea being the combination of great plays with "visual IMAGistic (hence the name) elements."

Apparently this has been done superlatively with past

performances of plays by Beckett, Pinter, Müller, and Kundera. Now in its third season, the focus on visual images has been put aside so that plays with a Canadian context can be performed. Though one would be hard-pressed to rank Arsenault with Kundera (who has been nominated for a Nobel Prize), the cultural relevancy of *Bivouac* is thought to partially compensate for this. And in some ways it does.

At first glance, the characters seem to be moderately interesting but predictable stereotypes. Yet they come to life as the play unfolds. Set in a rehabilitation centre in Montréal called Crossroads, *Bivouac* gives an idea of the "life within" of Judith, Sophie and Angela (and Camisole, the only other on-stage character in the play). Gradually, their pasts are opened up to the audience, showing what has led them to this halfway house. The word "bivouac" loosely meaning "temporary shelter," takes on new meaning since the play takes place on graduating night. Recollections of the past, hopes and fears of the future are freely mixed throughout the dialogue.

Each of the three women become more real as the story progresses, endearing themselves to the audience with every passing line. Angela,

played by Joanna Noyes, is a strong, dependable, sensitive lesbian who understands life very clearly, but she is also a cynical and violent alcoholic. Judith, Vicki Barkoff, played by is unselfish, stoic and loving, but these qualities rarely surface because she is also naïve, slow-minded, timid and a chronic liar. Sophie, played by Nathalie Breuer, is attractive and could probably be a movie star if she weren't also a depressive, vain, selfishly blind nymphomaniac. From these descriptions, it is hard to believe that anyone would find them anything but repulsive. Yet collectively, they appeal to all of us: they all possess something we see in ourselves.

Our attraction to them also stems possibly from their "fatal beauty". Each one has something special about them which makes them capable of fulfilling their hopes and dreams. But they also have many bad qualities which, coupled with bad experiences, have brought them to this 'bivouac'. This and their relation to ourselves makes for some engaging theatre.

Though occasionally funny, *Bivouac* is easily seen as a pessimistic view of society by exposing us to rape, alcoholism, drugs, violence, and "perversion". However, a quick read of the Author's Note in the pro-

gramme gives the impression that the play is meant to be about survival, with a degree of dignity. Possibly because of pre-performance changes in the script, this optimism seems to have been lost. There is no definitive resolution of the characters' problems, no feeling that these three women will "make it" in the Real World. One leaves the theatre understanding why they were at crossroads but feeling little optimism over their future. A re-arranging of the script might also account for the almost too complete and convenient confessions, all trying to build up a climax, at the end of the second and final act.

However, more positive than negative things can be said about *Bivouac*. The writing itself is good and the characters' portrayal of the selfishness of modern society is worth noting. The acting is equally strong, with a memorable performance by Serge Carrier as Camisole. And the set, particularly the varied props, was well created. Anne McDougall et al. obviously know what they are doing.

All in all, *Bivouac* is a play worth seeing whether you are a native of Montréal or someone trying to find out what Québec society is really like. And go have a drink on St-Laurent afterwards: it is a good play to talk about in a café.

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...Woods at McGill: Still crying for freedom

continued from page 3

measures, to do all possible to bring the South African to the negotiating table with blacks—that before Biko died, the black activist had told Woods that his

duty was to convert his "fellow whites."

However, Cry Freedom is not only for white people, it also is about white people.

Woods should be commended for speaking out against South Africa's regressive, bigoted, warped government. He could be hanged if he returned to South Africa. Because he has advocated the black struggle for liberation in his country, Woods has violated the South Africa's Terrorism Law, an action that is a capital crime.

Woods, undoubtedly, is a man with unique things to say. Perhaps his lecture here at McGill will do more justice to the real fighters of apartheid, the blacks, than Attenborough's film did.

Donald Woods is speaking at the Stephen Leacock Building on Friday, October 21 at 19h00. Tickets: \$4 for McGill students with I.D., \$7 for General Public. Tickets on sale at Sadies; available at door.

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361 ARTICLES FOR SALE

FOR SALE: Double bed in excellent condition (54 inches) Good offer. Call evenings 288-8304 or Leave message at 842-7292.

IBMPC Jr. 128K, Colour Monitor, Epson Printer, WP Software. \$425. Call evenings 284-6308.

One way ticket to Calgary (M), leaving Nov. 5. Also return ticket to London. Leaves Oct. 24, returns Nov. 24. CHEAP!!! Call Darren (364-5846)

Good Discount on return Flight to Edmonton for Christmas, phone Bertie at 845-9869, dinnertime and evenings are best. Alberta or Bust, oh yeah.

Solid wood dresser \$80. Matching bookcase/Hutch \$50. Quality Single box-spring + mattress, \$75. 2 twin bedspreads 15 ea - two for \$25.00 prices negotiable. 284-5733.

Leather Jackets - New Shipments - \$399 value - Only only \$199. \$199 Sheepskin collar quilt lining black-brown EXXA military surplus. 550 President Kennedy 843-6248.

Rugby shirts, T-shirts, jackets, boxer shorts, sweats, coveralls, caps, etc. Team uniforms. Silkscreened, embroidered - call sport Olympia 683-2438. Evenings 683-8969.

370 LOST AND FOUND

LOST: Black Levi's Jean Jacket and wallet at Union Ballroom at Pubnite on Oct 7th. Great Sentimental value. Please call Joanne, 653-6852.

Lost - Lorus Mickey Mouse watch on McTavish near education Building. Great personal Value. Call Dominique. Phone 487-5044.

HELPII Lost: Favourite pair of Tortoiseshell (Brown) sunglasses. Somewhere in Bronfman Bldg. Extreme sentimental value! Reward offered call 287-1274 and leave message anytime

FOUND! On Manday Oct. 17 in Leacock Bldg in Room 219 a Textbook. Please contact 7222.

Lost - Brown purse in the basement of the Leacock Bldg. Keep the purse but please return I.D. Reward. Phone 939-5840.

Found. Sunglasses on Redpath Crescent. Call 744-3201.

374 - PERSONAL

Need information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

Frosty says...

"Money is evil."



To Lisa (in Economics). Did you find out who you were supposed to call on Saturday 24/sept/88? Curious Westmounter.

383 LESSONS OFFERED

LSAT & GMAT preparation courses. Our courses which include live instruction and voluminous homework materials have been offered since 1979 - For more information 1-800-387-1262.

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! RECIPROCAL CONVERSATION LESSONS IN FRENCH, SPANISH CHINESE, ITALIAN, ETC.. TROCTEL - the language exchange- 272-8048. A cross cultural network.

All levels French conversation and/or grammar for professors or students by experienced McGill Graduate. Groups or Private. Jacques Leroux, 844-3700. Also tutoring German and Linguistics.

385 - NOTICES

Interested in NDP? Then there's a party for you, Thursday Oct. 20, 7 pm 4453 de Maisonneuve W. For more info call Andrea 522-0740 or Candelaria 931-5298.

ANIMAL RIGHTS! A new group called META -

McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

Exams are approaching and studyings bleak, it seems you've been skipping classes this week. Give us a call and tell us the news, Maybe Nightline can cure your anxiety blues. 398-6246.

BODY WORK - Artist's/Fashion models, strippers, prostitutes, telephone dates - 'Hersay', CKUT's women's radio show, wants your story. Help unravel the preconceptions. Call 288-6876. Confidentiality guaranteed.

I SAW CAR ACCIDENT 8:30 a.m., Oct. 14 on Hôtel-de-Ville and Roy. McGill student who was hit call 284-5781 if you need a witness.

Group Leader needed for Dawson Israel semester Program. (January 18 - May 22, 1989). Qualifications: Experience in working with youth. Previous visit to Israel. Knowledge of Hebrew. Contact N. Parry 486-2076 or 831-8731, loca 1473.

387 VOLUNTEERS

The International Joint Commission needs volunteers for a Public Forum on Water levels in the Great Lakes - St. Lawrence October 22, 1988 9:30 am - 4 pm. Please contact Anne, 289-1825.

FIESTA - Nov. 14-18 - McGill's multicultural extravaganza needs volunteers for activities and entertainment events. Leave your name and telephone number in Fiesta mail box at Students' Society office.

389 MUSICIANS WANTED

The Tchernobyl Sisters wish to expand the Order. If message, madness and melody are your thing, call Natasha. 287-1739.

**McConnell Hall's
K-Tel Disco Party**

Fri. October 21, 8:30 p.m.

Prize to best outfits!

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GET YOUR KICKS

HALLOWE'EN,
THANKSGIVING,
A BIRTHDAY,
CHRISTMAS,
AN OFFICE PARTY,
STAG,
A STAGETTE, YOU'RE GETTING MARRIED,
A SHOWER,
YOU'RE DIVORCE CAME THROUGH,
HE LEFT, SHE LEFT,
IT'S THURSDAY,
IT'S MONDAY,
OR ANY CAUSE IS GOOD ENOUGH!

bar Kicks

Sun/Mon/Tues

\$2.00 NIGHT
PREMIUMS NOT INCLUDED

Wednesday

BUCK .49 NIGHT
PREMIUMS NOT INCLUDED

Thursday

MEN'S NIGHT
BEER - \$2.00
SHOOTERS - \$2.00

2051 de la Montagne
288-2660



**STARTING
FROM
SCRATCH:**

The new situation comedy television series starring **Bill Dally** (of *I Dream of Jeannie*) and **Connie Stevens**, is presently taping in Downtown Montreal. The *first 50 callers* tomorrow, Friday October 21st between 9 a.m. and 5 p.m. at 598-5526 will receive two free tickets to this Friday nights 6 p.m. taping. **Don't miss out!**

**STARTING
from
SCRATCH**

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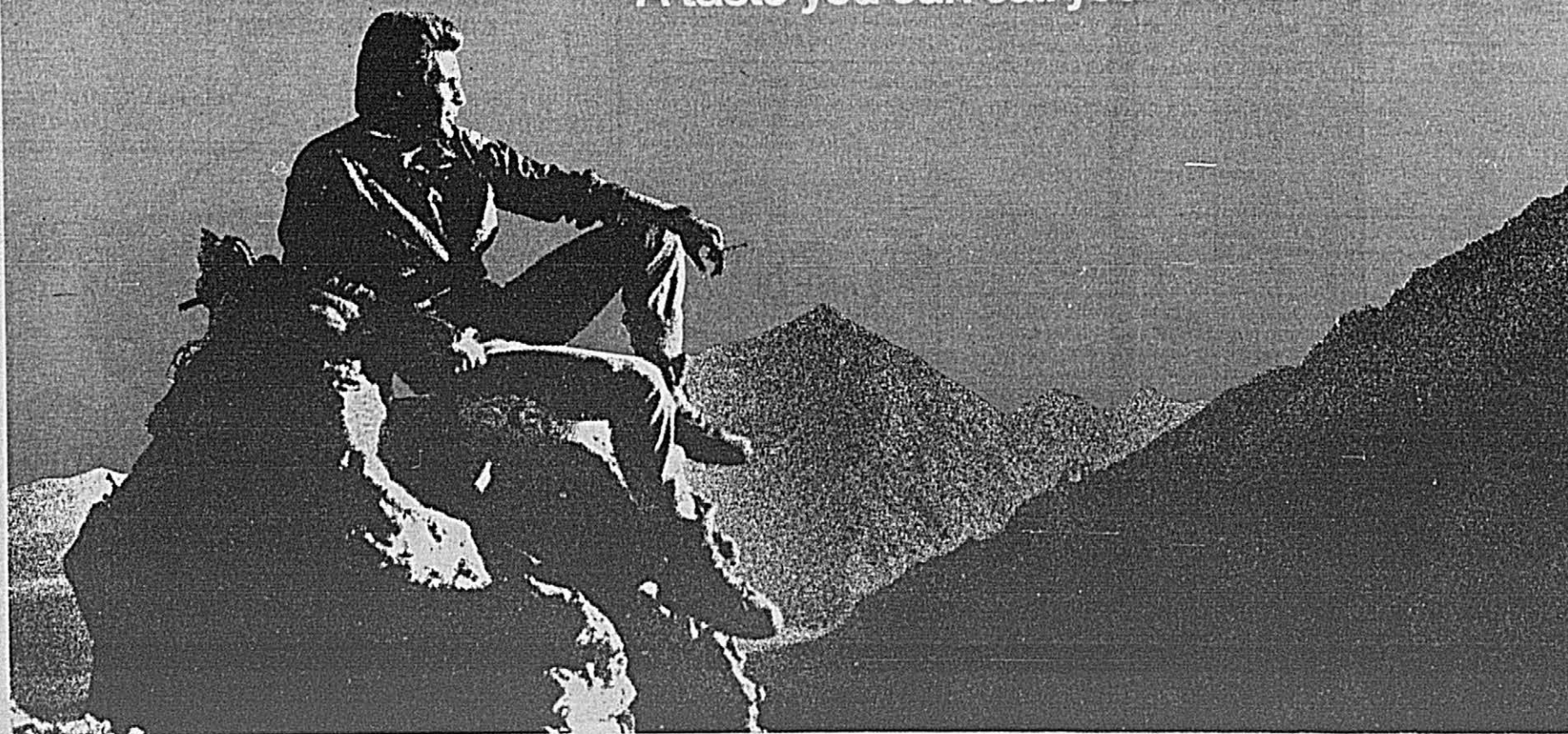
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Warning: Health and Welfare Canada advises that danger to health increases with amount smoked - avoid inhaling.